WHITNEY REVIEW 1970/71

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Published annually, the *Whitney Review* surveys the Museum's activities during the preceding fiscal year (July 1-June 30). Edited by the Museum staff, it is not a formal report, but is intended to record events of general interest.

Whitney Museum of American Art
945 Madison Avenue
New York, New York 10021
Telephone (212) 249-4100
Hours: Daily 11-6, Sunday 12-6, Tuesday 11-10
Admission: $1.00; children under 12 accompanied by an adult admitted free. Annual unlimited admission pass: $15.00. Annual student pass: $5.00.

Covers:
Lucas Samaras, *Chair Transformations*. Gifts of the Howard and Jean Lipman Foundation, Inc.
Front, left to right: *Number 16, Number 25A, Number 10A*
Back, left to right: *Number 6, Number 8, Number 12*

Frontispiece:
Edward Hopper, *Light at Two Lights*. Josephine N. Hopper Bequest.

WHITNEY REVIEW

1970/71

Sylvia Stone, *Green Fall*. Gift of the Howard and Jean Lipman Foundation, Inc.

THE YEAR AT THE WHITNEY

by John I. H. Baur

On March 19 the Museum announced the most notable acquisition in its history—over 2,000 works by Edward Hopper bequeathed to the Whitney by his widow. Consisting of the artist's entire artistic estate, it is, as I remarked at the time, an asset beyond valuation and probably the most important bequest of an American artist's work ever made to a museum. Lloyd Goodrich's article, (pp. 22-23) gives a fuller account of its scope.

On the financial front, the Museum continued to face rising costs in every area; but an energetic search for new funds and several operating economies enabled us to reduce our annual deficit to about half the deficit of the preceding year.

While this is gratifying, it was not achieved without sacrifice. Purchases of art for the permanent collection were made only with special funds restricted to that purpose. As a result, the number of acquisitions dropped by some thirty percent (excluding the Hopper bequest) and major works acquired were almost entirely gifts. On the other hand, we expanded the scope of all our other programs and even added several new ones, financed by special grants.

The number of exhibitions organized by our own staff rose, for instance, by nearly 20 percent. In content, they explored relatively new fields for us (architecture and crafts) as well as continuing our customary one-man, group, and stylistic-trend shows. A number were historical exhibitions devoted to 19th-century artists, of which the most important was the Thomas Eakins exhibition.

Our education program outgrew its facilities on Cherry Street and has now expanded to rent-free quarters near City Hall. Our evening events were both more numerous and more ambitious in scope than at any time in the past. Our publishing program has entered a new phase with the appointment of Jean Lipman as Editor of Museum Publications and the termination of our exclusive contract with one publisher. We can now make more flexible arrangements with various firms for the production of our catalogues and books; major volumes of considerable length and substance are in preparation on Alexander Calder, Lucas Samaras and American Indian art.

The most ambitious new program of the year was the establishment of a Film Department. Funded partly by the Museum and partly by several generous grants, this was undertaken in recognition of the growing importance of film as a creative art.

Another new program which now seems close to realization is the establishment of a branch museum in lower Manhattan. We have tentatively accepted an offer from Uris Buildings Corporation of rent-free space in a new skyscraper at 55 Water Street. A drive for operating funds has been launched, and if this is successful, the

branch will open early in 1972. It will be operated by the Museum's Education Department, admission will be free, and the program of exhibitions, lectures, films, concerts and other events will be aimed at reaching people who work in the area, many of whom have had little previous contact with art. The branch is being financed by grants from downtown businesses led by Chemical Bank, which has been helpful in soliciting contributions from other firms.

This new pattern of business support for the arts has been slow to materialize, but is now becoming a potentially significant factor in museum operation. Several of the Whitney's most ambitious exhibitions could not have been undertaken without the sponsorship of individual corporations. PPG Industries enabled us to bring an exhibition of Paolo Soleri's architecture to the Museum. Philip Morris Incorporated has agreed to underwrite the cost of organizing an extensive showing of North American Indian art, which will open in November. Government support has been equally important, especially the grant from the New York State Council on the Arts, reported in the last *Review* but actually applied to the past year's exhibitions. With the precipitous rise in the market value of American art (and hence in insurance premiums), and with substantial increases in shipping and packing costs, our very active schedule of loan shows would have been beyond our means.

Many other donors have expressed their faith in the Museum with gifts of money and of art. Four of them deserve special mention here because their contributions this year brought their cumulative aid to $50,000 or more, thus entitling them to be added to the list of Patrons in our entrance hall. They are the Larry Aldrich Foundation, the Samuel H. Kress Foundation, the Helena Rubinstein Foundation and Charles Simon. We are indeed grateful to them.

Armand G. Erpf

A Trustee since 1961, Armand G. Erpf died on February 2, 1971.
A memorial service was held at the Museum on February 11,
at which Monsignor Clancy presided;
Senator Jacob Javits, Grayson Kirk and John Loeb, Jr. spoke.

EDUCATION DEPARTMENT REPORT

by David Hupert

It is not a simple matter to discuss the past year's activities of the Education Department in a few short paragraphs. Not only did we continue and expand all of the programs we ran last year, but we also found and renovated new studio space for the Independent Study Program, initiated the fund raising and planning for a branch museum, inaugurated a museum internship program for graduate students and rehabilitated an abandoned city park.

The continuing programs which form the core of the Education Department services are the Youth Program for inner city teenagers and the Independent Study Program for advanced college students studying art or art history. The Youth Program will continue to use the studio facilities at the Art Resources Center at 185 Cherry Street. The old warehouse was getting too crowded for both programs. With the removal of the Independent Study Program the Youth Program will now have more adequate space at the Art Resources Center. The number of students in the Youth Program is limited by the size of the staff, which includes two full-time and one part-time instructor. The gallery on the main floor will continue to be used as it has been in the past, for showing works by students, young artists living in the neighborhood and mounting exhibitions of particular interest to the students.

During the past summer the Youth Program students and staff decided to repaint Manhattan Bridge Park located on the Bowery at the foot of the Manhattan Bridge. Abandoned by the city, the park had become an overgrown and rapidly decaying liability to the community. The Parks, Recreation and Cultural Affairs Department cooperated with the Youth Program by restoring services to the park to make it once again a useful component of the lower East side.

The new Independent Study Program facilities are in the vaults of the old Emigrant Savings Bank at 51 Chambers Street, a short walk from the Art Resources Center. The new studios are considerably larger and more adequately suited to the students' needs. We are preparing to open a small exhibition gallery on the main banking floor above the studios. Art History majors in the program will now have the option of working as curatorial interns as well as writing a major research paper under the guidance of a tutor. Those electing museum work will do their research as preparation for an exhibition and will spend some time working as a curatorial assistant at the Whitney or one of the downtown branches. Graduate students in the new curatorial internship program will devote a set amount of time each week to assisting curators in the preparation of exhibitions.

An extension of the Independent Study Program designed to serve graduate students in the metropolitan

area is a course given each Spring called Seminars With Artists. It consists of 15 two-hour seminars with leading artists and critics modeled after the seminars held regularly for the Independent Study Program.

The downtown museums are a new adventure for the Education Department. Our prime objective is to bring the services of the Whitney to a large heterogeneous working population that has few opportunities to go to the uptown museums. The 51 Chambers Street gallery will operate in much the same way as the gallery at 185 Cherry Street has in the past. The exhibitions will be quite informal, frequently of student work and of work by young artists. The exhibition program of the 55 Water Street museum will be more comprehensive but still largely determined by the particular needs of the community it serves.

The programs of the Education Department are made possible by generous contributions from the Helena Rubinstein Foundation, Van Ameringen Foundation, Samuel H. Kress Foundation, Rockefeller Brothers Fund, New York Fund, Noble Foundation, National Endowment for the Arts, New York State Council on the Arts, Enid Haupt Fund, Mr. Hess Kline and other individuals and foundations. The downtown branch museum at 55 Water Street will be supported by contributions from business concerns in the area.

Iannis Xenakis answers questions following his concert. Photo, Steve Balkin.

EVENING PROGRAMS

by Stephen E. Weil

On May 12, 1971, our fourth season of evening programs reached a tumultuous conclusion with what *The New York Times* later called the "brain-numbing climax" of Iannis Xenakis' *Bohor,* a 1962 electronic work for massively amplified multi-channel tape.

Bohor, receiving its first New York performance before a capacity audience, was the final work of an all-Xenakis concert. For us, its success was meaningful in a number of ways: in undertaking so demanding a production we demonstrated the technical skill developed since our first evening program in the spring of 1968; by drawing so large and enthusiastic an audience to a program of such "difficult" music we proved the growing interest these evenings have attracted; and most importantly, to have been entrusted with the New York premiere of this important work marked the respect with which our programs have come to be regarded by composers, dancers and other performing artists.

This past season, we produced eleven programs, three of which were repeated twice. The total of fourteen evenings was the largest we have yet undertaken. For the first time, all of the programs were presented in our second floor gallery and, despite the increasing complexity of production, we were able to retain the informal atmosphere which has characterized these programs from their start. Cushion and bleacher seating was continued and we were again able to hold admission down to the Museum's usual entry fee of one dollar.

In addition to music, dance and poetry, this year's schedule included two programs in a form which the artists involved call "Performances". The first of these involved sculptor Marjorie Strider, poet and critic John Perreault and harpsichordist Frances Cole. The second was a program jointly devised by artist Alex Hay and dancer Steve Paxton. Another ambitious "first" was the staging of the mini-opera *Better Dead than Red,* composed by Peter Schickele and performed by *The Open Window*.

This coming April, as an experiment, we plan to present the greater number of the season's evening programs during a two-week period in the form of a "Festival of Performing Arts". We hope this will help solve problems we have encountered in converting the second floor to and from daytime gallery use before and after each program. Also, in response to the request of many performers, it will permit more adequate rehearsal time at the Museum.

Production Supervisor of our evening programs was again Berta Walker who also handled publicity. Technical supervision was given by our Building Manager, John Murray, and our Chief Engineer, John Castro. Robert Clark, our Security Supervisor, was in charge of audience arrangements. The Museum is deeply indebted

Walking on the Wall from *Another Fearless Dance Concert* by Trisha Brown. Photo, Peter Moore.

to all of them for the additional time and conscientious effort they devoted to make these programs possible.

The programs for this past season were as follows:

Motion Pictures by Jean Dupuy.
October 29, 1970.

An evening of experimental, multiple-screen, slide and film projections by the French-born artist who now lives in New York.

A Poetry Evening.
November 23, 1970.

Rochelle Owens, Diane Wakoski and Anne Waldman read from their poetry. Introductions were by Jerome Rothenberg.

The Open Window.
March 16, 1971.

A concert combining elements of rock, jazz and classical music composed and performed by Peter Schickele, Robert Dennis and Stanley Waldman, assisted by Gordon Gottlieb. Presented by Composers' Showcase.

Perreault, Bach, Strider.
March 23, March 24, 1971.

An evening of "Performances" which included *Cherry Smash* by Marjorie Strider, Bach's *English Suite No. 2* performed by Frances Cole, and *Critical Mass* by John Perreault. Partially supported by Poets and Writers, Inc. which is funded by the New York State Council on the Arts.

Another Fearless Dance Concert.
March 30, March 31, 1971.

A program of dance works choreographed by Trisha Brown involving "movements and physical situations which approach the edge of safety."

Koussevitsky Music Foundation Commissions.
April 13, 1971.

Marking the 30th anniversary of the Serge Koussevitsky Music Foundation, Eleazar De Carvalho conducted a program of chamber works by Niccolo Castiglioni, Ingolf Dahl, Hans Werner Henze and Gyorgy Ligeti. Presented by Composers' Showcase.

100 Mile Radius, Environments III.
April 15, 1971.

A non-verbal theater event with films, dance and music by Phill Niblock with Barbara Lloyd and Ann Danoff. Partially supported by the New York State Council on the Arts.

Steve Paxton and Alex Hay.
April 20, April 21, 1971.

"Performances" and dance works utilizing slides and film, created by two of the founding members of the Judson Church Dance Theater.

Bowdoin College Commissions.
April 27, 1971.

The Aeolian Chamber Players, resident ensemble at Bowdoin College, performed works by William Albright, William Bolcom, George Crumb, David Gilbert and George Rochberg. Presented by Composers' Showcase.

Philip Glass.
May 4, 1971.

A concert of electronically amplified music by Philip Glass featured the first New York performance of his extended work *Music With Changing Parts*. Partially supported by Composer in Performance, Inc. which is funded by the New York State Council on the Arts.

An Evening with Iannis Xenakis.
May 11, 1971.

A program of electronic chamber and solo works. Each work was discussed by the composer before its performance and the concert was followed by a question period. Presented by Composers' Showcase.

THE NEW AMERICAN FILMMAKERS SERIES

By David Bienstock

The Whitney has long served as a friend to the new, young, and often unknown American artist. Thus it was fitting that the Whitney should initiate a program that would be of historic importance to independent American filmmakers. For in the past ten years a revolution has occurred in filmmaking; it has not taken place in Europe, but right here in America. The creation of independent 16mm films is primarily an American phenomenon, and perhaps like anything American, it has grown at a feverish pace. Today there are literally tens of thousands of films being made every year, each expressing the filmmaker's own view of the world, himself, or the varied new visual potentials of the film medium itself. The key ingredient in this new film revolution is that these films are being made without any commercial pressures whatever. They all show the trend toward a more personal cinema—one which expresses the filmmaker's conception as directly as possible on film, regardless of the mass audience appeal demanded by the commercial film industry.

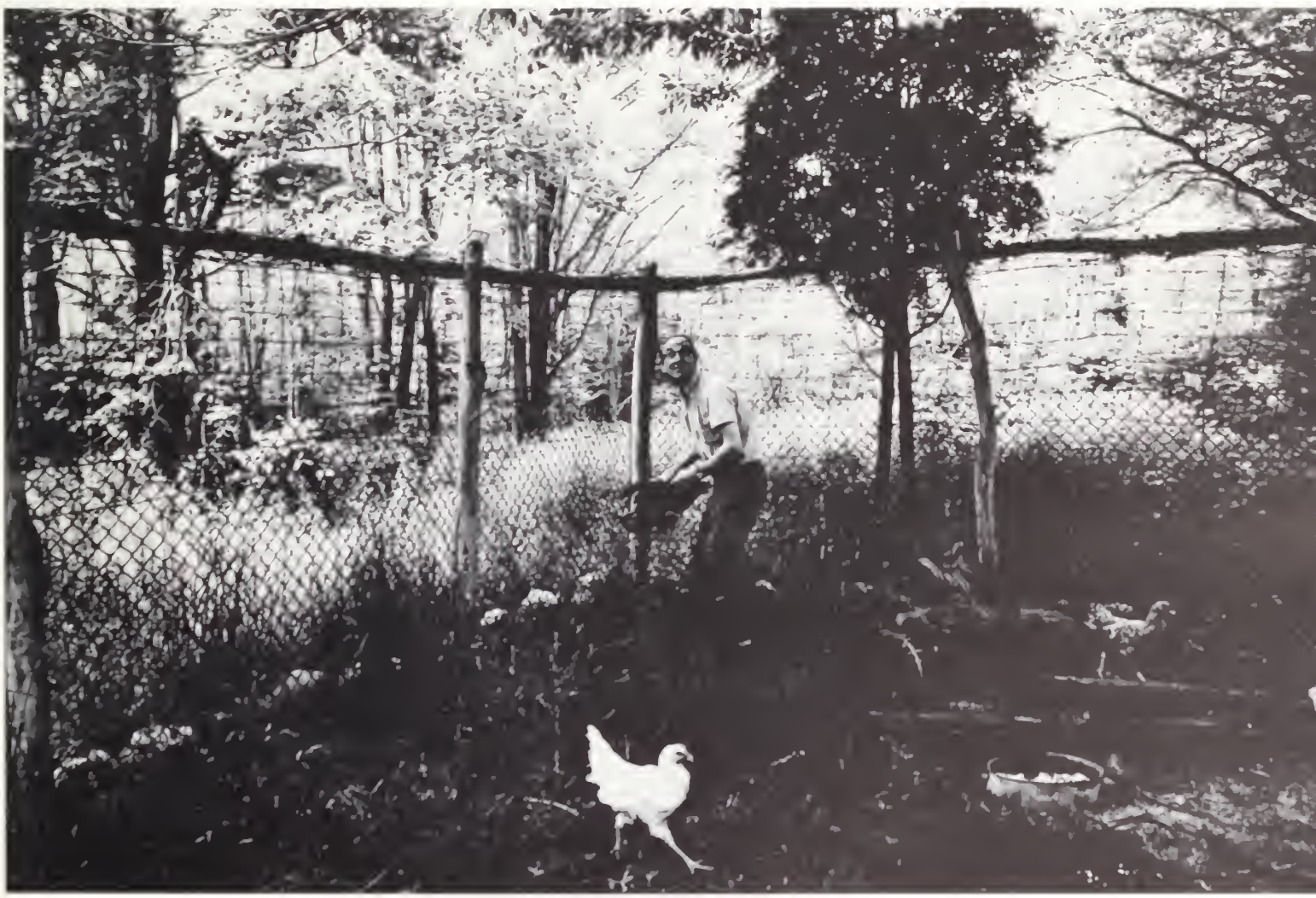
Although the creation of these films has produced an important new art movement, the proper exhibition of them has posed a difficult problem. Opening a feature film in New York, at a first run theater and with extensive advertising, can cost a minimum of $20,000—which few independent film artists can afford. Obtaining this money from a film company would only be possible if the film were deemed a good risk for achieving commercial success—a criterion that often does not equate with the film's artistic merits. And for short films, the bulk of the independently made projects, there has been almost no chance for theatrical showings.

It was to fill this important need that the NEW AMERICAN FILMMAKERS SERIES was created. At the outset, the stated purpose of the Whitney series was to offer "a showcase for films which would not otherwise be shown theatrically in New York City. In inaugurating this showcase, the Whitney Museum hopes to fill an important gap in New York's showing of independently made American films."

That the series succeeded in filling an important gap was evidenced by the response of the public and the critics to the new programs. From December 15 to June 2, 1971 the NEW AMERICAN FILMMAKERS SERIES premiered 22 programs, including 10 independently made features and 12 programs of shorts. For the first time in New York (and the country), films of this type were shown for a full week and given major critical attention.

The range and variety of the films shown was wide, in keeping with the diversity of the independent film movement itself. Established experimental filmmakers with new works, such as Jordan Belson, John Whitney,

Scene from *Chicken Soup* by Ken Schneider.



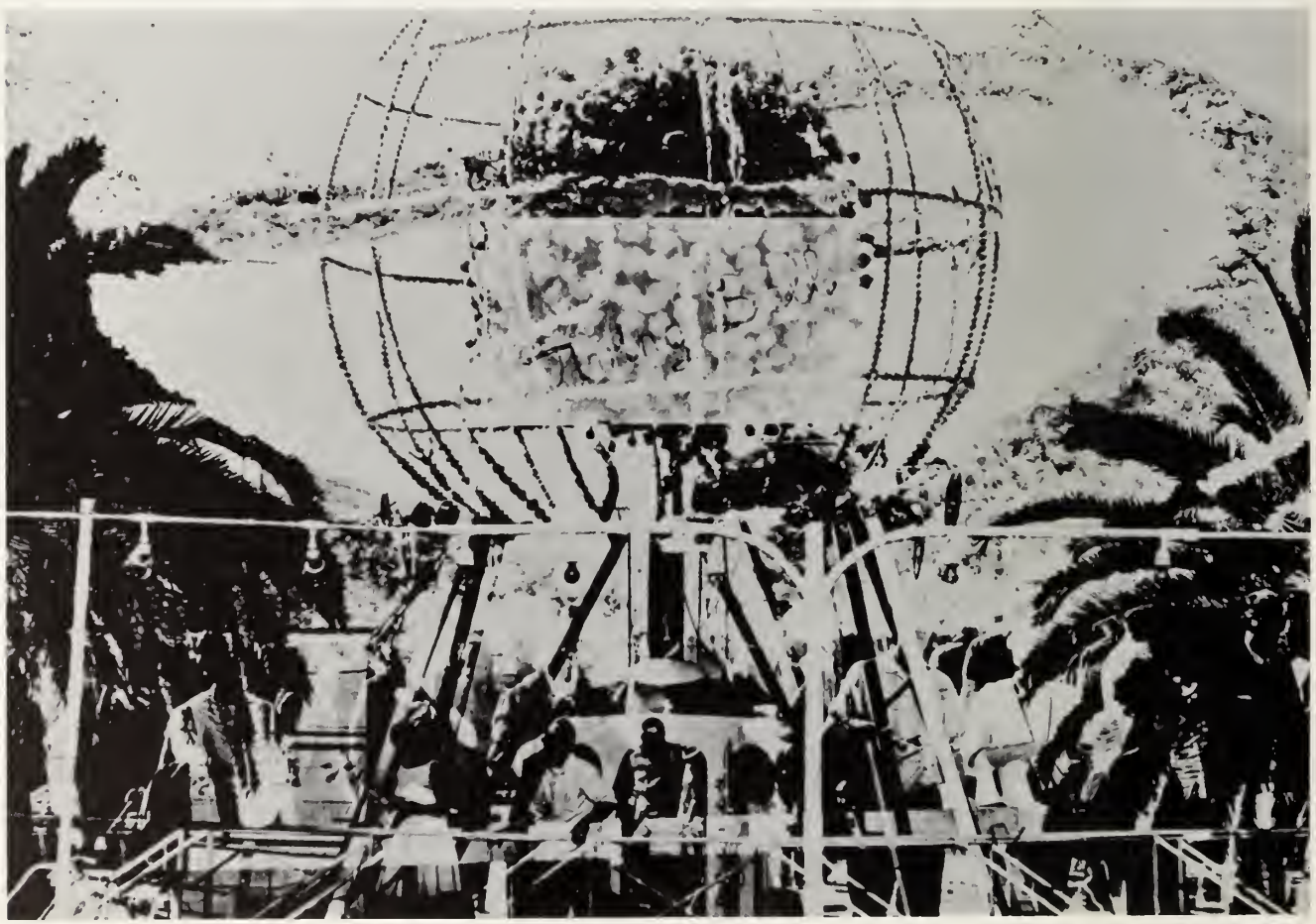
Bruce Baillie, Ed Emshwiller and others were represented. But the majority of films shown were made by relatively new and, until the showing of their films at the Whitney, almost unknown filmmakers. First feature films by Joel Freedman and Philip Messina (SKEZAG); Beverly and Tony Conrad (COMING ATTRACTIONS); Cassandra Gerstein (TALES); Arakawa, (WHY NOT); Dick Bartlett (RUBY) and Nicholas Doob (SET-UP) drew high critical praise and large audiences. Due to the experimental nature of most of these features, they would not have opened in New York except for the Whitney program.

The programs of shorts varied widely—as did the features, in their approaches to the film medium. Well represented were abstract films, documentaries, cinema verité, comedies, animation films and dramas (although usually of a more avant-garde nature). Yet in spite of the diversity of styles and approaches, they all represented the efforts of an individual artist to use the film medium as his own personal means of expression. Unfettered by the usual commercial pressures, each one was free to pursue his own ideas to the fullest. The result was a vigorous exploration of all the potentials of the film medium. It was just this pursuit, in all of its fascinating forms, that the NEW AMERICAN FILMMAKERS SERIES sought to encourage and exhibit in its film showings.

Due to the success of the films shown at the Whitney, the American Federation of Arts, a non-profit organization which helps circulate museum exhibits, has inquired about the possibility of distributing each of the programs to its member organizations. Discussions are currently under way to make possible this national distribution of the Whitney film series.

Needless to say, the film program could never have been possible without the help of the entire Whitney staff. Special thanks must go to all the members of the film committee, which was formed to help organize and finance the film series—particularly, to Barklie Henry, founder and chairman of the committee and Arthur Dubow, its co-chairman.

Scene from *Runs Good* by Pat O'Neill.



The 22 film programs presented were as follows:

Dec. 15-Dec. 23
Skezag a feature film by Joel Freedman and Philip Messina.

Dec. 24-Dec. 30
Other Worlds—a selection of 12 short films exploring the range of the camera's eye—including microphotography, 3-D, X-Ray, etc.

Dec. 31-Jan. 6
Coming Attractions—a feature film by Beverly and Tony Conrad.

Jan. 7-Jan. 13
Films Made Through A.F.I. Grants—3 short films made with financial aid from the American Film Institute.

Jan. 14-Jan. 20
Akran—a feature film by Richard Myers.

Jan. 21-Jan. 27
Twelve Short Trips—A selection of 12 short films, using special techniques to capture intense visual/kinetic experiences.

Jan. 28-Feb. 3
Tales—a feature film by Cassandra Gerstein.

Feb. 4-Feb. 10
Film As A Political Social Act—Seven short films showing the uses of film to state political ideas and realities.

Feb. 11-Feb. 17
Why Not—a feature film by Arakawa.

Feb. 18-Feb. 24
Ten Film Portraits
Ten short films about people.

March 11-March 17
Ruby—a feature film by Dick Bartlett.

March 18-March 24
Steps Toward A New Consciousness—Eight short films portraying the spiritual revolution in America.

March 24-March 31
Quick Billy—a feature film by Bruce Baillie.

April 1-April 7
Film On Film—Five short films based entirely on using or spoofing the film medium itself.

April 8-April 14
Set-Up—a feature film by Nicholas Doob.

April 15-April 21
Breathing Together: Revolution Of The Electric Family—a feature film by Morely Markson.

April 22—May 5
Highlights Of The Ann Arbor Film Festival—Two separate programs of award winning films and highlights shown at the Ann Arbor Festival.

May 6-May 12
The Long Walk and Subversion—Two films showing the plight of minority groups, the American Indians and Japanese-Americans, in the U.S.

May 13-May 26
West Coast Filmmakers—Two programs of new work by West Coast filmmakers.

May 27-June 2
Film By Women—Four films made by women filmmakers.

ACTIVITIES OF THE FRIENDS OF THE WHITNEY MUSEUM OF AMERICAN ART

by Walter S. Poleshuck

The past year was replete with special events involving a majority of the Friends. Mrs. William A. Marsteller and Mrs. Sidney L. Solomon served as co-chairmen until the Council meeting in late May, at which time the posts were turned over to Mrs. John Elliott, Jr. and Mrs. Rudolph B. Schulhof, who will serve for the coming year. The entire list of Council members appears in the back pages of this *Review*.

During this year the Friends' office was re-organized. It is now part of a new Development Office charged with serving and building Friends membership as well as securing support for the Whitney from foundations, corporations and other sources, including governmental agencies.

The Friends were hosts at eleven exhibition previews during the year. Among these was a formal evening opening of the Georgia O'Keeffe retrospective exhibition on October 7, 1970. Mrs. John Elliott, Jr. was chairman for this event and co-ordinated the 20 private dinners given by Friends for lenders to the exhibition and other guests.

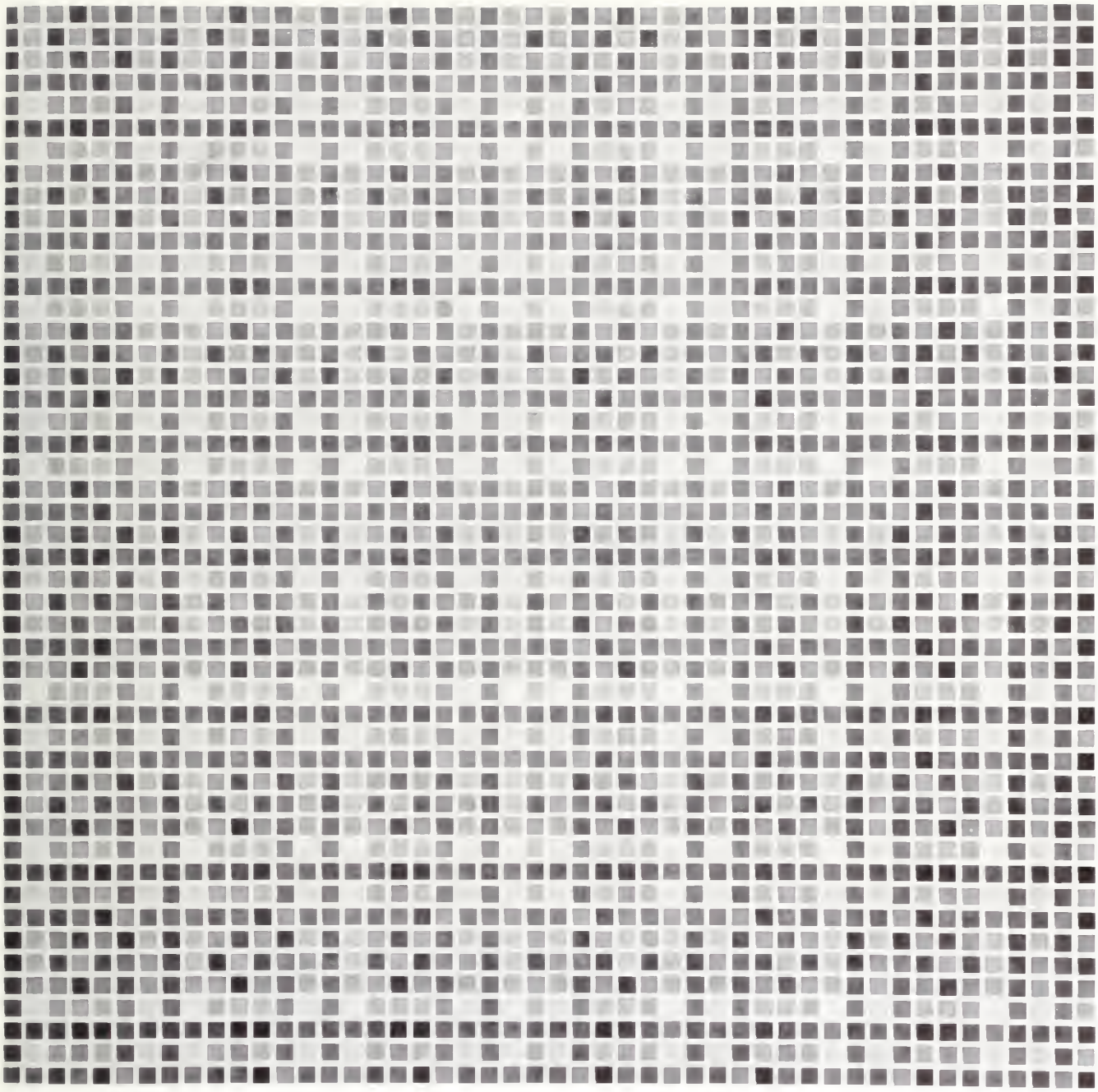
On November 4, 1970 Mrs. Joel W. Harnett was chairman for a lecture on the work of Thomas Eakins presented by Lloyd Goodrich. About 80 people attended the lecture and cocktails were served afterwards.

180 Friends of the Whitney attended a black-tie dinner honoring Louise Nevelson on November 9, 1970; the dinner was organized by Mrs. Selig S. Burrows.

On April 21, 1971 Mrs. Martin Roaman and Mrs. Hamilton P. Smith were co-chairmen of a tour of private collections which included visits to the homes of Mr. and Mrs. Martin Fisher, Mr. and Mrs. Donald Grossman, Ben Heller, and Mr. and Mrs. Norman I. Schafler. About 250 Friends went on this tour which featured an avant-garde American collection at the Fishers'; a twentieth-century American collection with emphasis on Abstract Expressionists and Art Nouveau objects at the Grossmans'; contemporary American, Indian, Oriental and Primitive art at Mr. Heller's; and a furniture and decorative arts collection with 19th- and 20th-century American painting at the Schaflers'.

Some 500 Friends of the Whitney Museum put on formal attire for the Annual Gala on May 24th at which Mike Carney and his Orchestra provided dance music from 9 p.m. to 1 a.m. Mrs. John B. Fairchild was the chairman of this very pleasant affair. A number of donors insured the success of the Gala by their generosity. These included: Schieffelin & Co., J. P. Stevens Co., Habitat, Inc., and John Robert Moore, A. I. D.

A Volunteer Committee of the Friends was co-chaired by Mrs. Charles I. Rostov and Mrs. Matthew A. Meyer. This committee worked throughout the year helping at previews, distributing tickets and catalogues to the



Mario Yrisarry, *Colorful*. Gift of Monroe Meyerson.

Friends of the Museum and selling the Whitney Museum Christmas cards in the lobby.

Another role of the Friends of the Whitney Museum of American Art was the important work of serving on three Acquisitions Committees. All three committees faced a major problem, since funds previously allocated for acquisitions had to be directed this year toward reducing the Museum's substantial deficit. In view of this the committees worked on developing ways to secure gifts of art, and some degree of success was achieved in these efforts. Important gifts included a substantial group of works by Louise Nevelson and the entire Larry Aldrich exhibition of Lyrical Abstraction. With the limited funds available, the Painting and Sculpture Committee purchased a number of works, which included ones by Howard Buchwald, Marvin Harden, Ernest Frazier, Raymond Saunders and Noah Purifoy. B. H. Friedman served as chairman of this committee.

The Print Acquisitions Committee was chaired by Eugene Schwartz. Confronted with the same financial problem, the committee was successful in acquiring for the Museum a number of prints as gifts both from individuals and from galleries. The small amount of funds available was expended early in the season and included purchases of a Roy Lichtenstein, a Robert Morris, a Jim Dine, a Claes Oldenburg.

The Historic Art Committee held a meeting at the home of the chairman, Arthur G. Altschul, on April 29, 1971. A number of questions were discussed, the most important of which was the means of developing relationships between the Museum and collectors of historic art. Since a rather full list of important collectors had been compiled by Mrs. Streibert of the Museum staff, it was decided to ask Trustees to use that list as a starting point. The committee hopes that with concentrated effort the Museum will be able to fill in some of the many needs in its collection.

All in all, the year was an active one for the Friends. In June, as a final official act for the year, the Council planned a fall meeting at which a major membership campaign will be launched with a goal of 1,000 Friends.

The Museum is grateful to the Friends, who are its only members and who help make the Whitney Museum of American Art the vital organization it is.

Robert Lobe, *White Twine. White Lumber. Black Rubber and One Spring.* Gift of Mr. and Mrs. Eugene M. Schwartz.

EXHIBITIONS

Ray Johnson: New York Correspondance School Exhibition
September 2—October 6, 1970
Letters, postcards, drawings and objects became a collage of visual and personal relationships under the guidance of Ray Johnson who uses the Post Office as a catalyst. Directed by Marcia Tucker, Associate Curator.

Another Chance for Cities
September 15—October 4, 1970
The models of twenty housing and other projects to be built in New York State, designed by architects and planners commissioned by the New York State Urban Development Corporation. Organized by Robert A. M. Stern and John S. Hagmann.

Thomas Eakins
September 22—November 29, 1970
A retrospective exhibition of the nineteenth-century painter who created enduring art through uncompromising realism both in choice of subject and clarity of vision. Directed by Lloyd Goodrich, Advisory Director.

Georgia O'Keeffe
October 8—November 29, 1970
A retrospective exhibition of paintings by a pioneer of modern art in America, whose resources are the world of nature and her personal emotions and perceptions. Directed by Lloyd Goodrich, Advisory Director, and Doris Bry, Guest Curator, the exhibition was also shown at The Art Institute of Chicago and the San Francisco Museum of Art.

Jackson Pollock/Psychoanalytic Drawings
October 12—November 15, 1970
Eighty-three drawings created by the noted abstract-expressionist painter during a period of psychoanalytic treatment. The exhibition was circulated by the Maxwell Galleries, San Francisco, California.

Louise Nevelson: New Acquisitions
November 10—December 14, 1970
Black and gold walls, pieces in terra cotta and bronze, prints, drawings and early paintings recently given to the Museum by the artist and the Howard and Jean Lipman Foundation.

Lee Lozano
December 2, 1970—January 3, 1971
A series of paintings based on the image of curvilinear line and enhanced by the finely wrought texture of the painted surface. Directed by Robert Doty, Curator.

1970 Annual Exhibition of Contemporary Sculpture
December 12, 1970—February 7, 1971
A review of innovations and traditions as applied to the three-dimensional object, with special attention to diversity of style, content, and geographical origin. Organized by the curatorial staff.

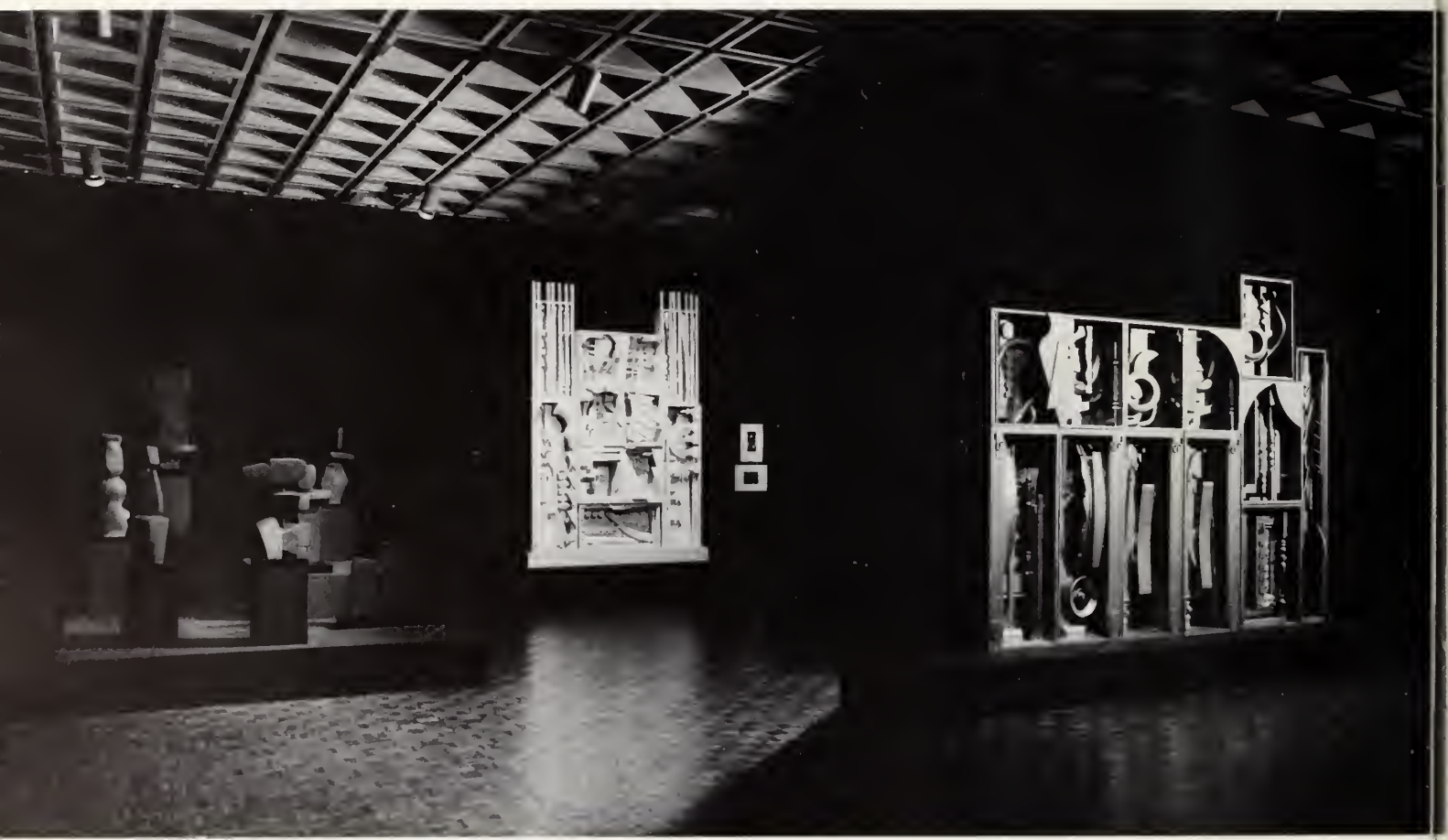
Women in the Permanent Collection
December 16, 1970—January 19, 1971
An indication of the role women have played in recent American art. Selected by Elke Solomon, Associate Curator of Prints.

Marvin Harden
January 5—February 4, 1971
A resident of Chatsworth, California, the artist showed delicate drawings based on a very personal iconography. Directed by Robert Doty, Curator, the exhibition was also shown at the Eugenia Butler Gallery, Los Angeles, California.

Jack Tworkov: Recent Paintings
February 5—March 14, 1971
Paintings selected to show how recent technique, color and formal bias differ from his earlier abstract-expressionist work. Directed by Marcia Tucker, Associate Curator.

John Marin/1870-1953
February 18—March 28, 1971
The exhibition celebrated the centennial of the artist's birth and provided a new opportunity to review his accomplishments. Organized for the Los Angeles County Museum of Art by Larry Curry, Curator of American Art, and shown in four other museums. Installed by James Monte, Associate Curator.

The Structure of Color
February 25—April 18, 1971
A study of color as the means of painting and the various ways in which problems of color as integral subject are resolved. Directed by Marcia Tucker, Associate Curator.



left:
Installation view of *Louise Nevelson: New Acquisitions.*
right:
Marguerite Zorach, *Jessie Bender.*
Gift of the artist's children.

Malcolm Bailey
March 16—April 25, 1971
Drawings and paintings by an artist who uses the quality of line to create images which evoke sensations of irrationality. Directed by Robert Doty, Curator.

Contemporary Black Artists in America
April 6—May 16, 1971
A multi-media survey to identify and aid the recognition of the Black artist working in America today. Directed by Robert Doty, Curator.

Romaine Brooks, "Thief of Souls"
April 9—May 9, 1971
Rediscovered paintings and drawings by an expatriate artist who portrayed the life of the mind during the early twentieth century. Organized for the National Collection of Fine Arts, Washington, D.C., by Adelyn D. Breeskin, Curator of Contemporary Art. Installed by John I. H. Baur, Director.

Andy Warhol
May 1—June 20, 1971
A review of the artist's serial work, including the portraits, disasters, flowers, soup cans and Brillo boxes. Organized by John Coplans for the Pasadena Art Museum. Installed by James Monte, Associate Curator.

Recent Acquisitions
May 27—June 16, 1971
Paintings, sculpture, prints and drawings acquired for the permanent collection by gift and purchase. Installed by James Monte, Associate Curator.

Lyrical Abstraction
May 25—July 6, 1971
A selection of recent abstract paintings with emphasis on a renewed interest in the sensual use of color and texture. Originally organized for the Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, and donated to the Whitney Museum by the Larry Aldrich Foundation. Installed by Marcia Tucker, Associate Curator.

Wayne Thiebaud Graphics/1964-1971
June 11—July 18, 1971
Prints by an artist who extols the common object. Organized and circulated by Parasol Press, Ltd. Installed by Elke Solomon, Associate Curator of Prints.

Work from the Whitney Museum's Art Resources Center
June 15—July 11, 1971
The third annual survey of work by students in the college and youth programs. Directed by David Hupert, Head, Education Department.

Permanent Collection: 1900-1945
June 19—October 3, 1971
Selections from the permanent collection. Installed by James Monte, Associate Curator.

THE HOPPER BEQUEST

by Lloyd Goodrich

The relations between Edward Hopper and the Whitney Museum were long and cordial. Indeed, they began even before the founding of the Museum, when its predecessor the Whitney Studio Club gave him his first and second one-man shows in 1920 and 1922. In 1950 and 1964 the Museum held two full-scale retrospective exhibitions of his work.

After Edward Hopper's death in 1967 and that of his wife the following year, we learned that Mrs. Hopper had bequeathed their entire artistic estate to the Museum—a decision that both of them had made during his lifetime.

The collection contains over two thousand oils, watercolors, drawings and prints, ranging from Hopper's student days to his later years. Mrs. Elizabeth Streibert, Researcher of the Museum, has spent more than a year in cataloguing and photographing the works.

The major part of the Bequest consists of works never recorded, exhibited or reproduced. They cover every stage of Hopper's career and every medium he practiced. One feature is the full representation of his pictures done in Paris in 1906-07 and 1909, in oil, watercolor and drawing. The American oils range from *El Station* and *Tugboat* of 1908 to his Cape Cod scenes; the American watercolors, from 1923 to his last two recorded pictures in the medium, 1962 and 1965. While some of the numerous watercolors are unfinished, the majority of the works are as complete and fully realized as those he exhibited and recorded.

The Hopper Bequest establishes a corpus of his work in all its phases such as does not exist, to our knowledge, for any other American artist. It will enable scholars, students and the general public to study his lifework in every period and medium, and through his preparatory drawings to trace his methods of creation. And for the enjoyment of everyone it will make available a collection of largely unknown works of wide variety and high quality by a major American artist. The Whitney Museum is deeply grateful to Edward Hopper and Josephine Hopper for their generosity and foresight in making this magnificent bequest.

Edward Hopper, *Italian Quarter, Gloucester*. Josephine N. Hopper Bequest.

Gifts of the Howard and Jean Lipman Foundation, Inc.

All dimensions are in inches, height preceding width. The dimensions of watercolors and drawings are sight, and the support for watercolors and drawings is paper, unless otherwise noted. Dates following titles are inscribed on the works themselves unless enclosed in parentheses.

Nevelson, Louise. b. 1900.
Dawn's Wedding Chapel II. (1959.)
Painted wood.
115⅞ x 83½ x 10½. 70.68.

Samaras, Lucas. b. 1936.
Chair Transformation Number 6. (1969-70.)
Wool, string, brass and wire.
33½ x 12 x 12. 70.1570.

Chair Transformation Number 8. (1969-70.)
Cloth, plaster, wire and tin foil.
32½ x 22 x 22. 70.1571.

Chair Transformation Number 10A. (1969-70.)
Formica, wood and wool.
38 x 20 x 20. 70.1572.

Chair Transformation Number 12. (1969-70.)
Synthetic polymer on wood.
41½ x 36 x 13. 70.1573.

Chair Transformation Number 16. (1969-70.)
Synthetic polymer on wood.
30 x 15 x 28. 70.1574.

Chair Transformation Number 25A. (1969-70.)
Plastic and wire.
42 x 20 x 22. 70.1575.

Stone, Sylvia. b. 1928.
Green Fall. (1969-70.)
Plexiglas and stainless steel.
67½ x 201½ x 62. 71.3.

Gifts of the Larry Aldrich Foundation

Aylon, Helene. b. 1935.
Homage to Redon. (1970.)
Synthetic polymer and enamel on plexiglas on aluminum.
36 x 96.
Gift of the Larry Aldrich Foundation (and exchange). 71.4.

Kenneth Showell, *Untitled*. Gift of the Larry Aldrich Foundation.

Barr, Victoria. b. 1937.
Surfacing. 1971.
Synthetic polymer on canvas.
68¼ x 86.
Gift of the Larry Aldrich Foundation (and exchange). 71.5.

Beres, James. b. 1942.
Doughnuts Whistle Two. 1970.
Synthetic polymer on canvas.
82 x 92¼.
Gift of the Larry Aldrich Foundation (and exchange). 71.6.

Berthot, Jake. b. 1939.
Hard Green. 1969.
Synthetic polymer on canvas.
56 x 97½.
Gift of the Larry Aldrich Foundation (and exchange). 71.7.

Christensen, Dan. b. 1942.
Hitch Hike. 1968.
Synthetic polymer on canvas.
76 x 96. 71.8.

Cummings, David. b. 1937.
Untitled. 1969.
Synthetic polymer on canvas.
98 x 156. 71.10.

Gliko, Carl. b. 1941.
Loog. 1969.
Synthetic polymer on canvas.
90 x 70½. 71.11.

Griefen, John. b. 1942.
Untitled 1968.
Synthetic polymer on canvas.
44¼ x 94⅛. 71.12.

Haerer, Carol. b. 1933.
Chant 1970.
Synthetic polymer on canvas.
95¼ x 95¼.
Gift of the Larry Aldricn Foundation (and exchange). 71.13.

Hudson, Gary. b. 1936.
Reflex. 1969.
Synthetic polymer on canvas.
84 x 116. 71 14.

Kaufman, Donald. b. 1935.
Red Splice. 1971.
Synthetic polymer on canvas.
73½ x 82⅛.
Gift of the Larry Aldrich Foundation (and exchange). 71.16

Kaufman, Jane. b. 1938.
Untitled. (1969.)
Synthetic polymer on canvas.
36 x 108¼ (overall). 2 panels, each 15 x 108¼. 71.17.

Kord, Victor. b. 1935.
Untitled. (1970.)
Synthetic polymer on canvas.
78 x 113¾.
Gift of the Larry Aldrich Foundation (and exchange). 71.15.

Landfield, Ronnie. b. 1947.
Any Day Now. (1969.)
Synthetic polymer on canvas.
109 x 88. 71.19.

Orange Painting 1. 1969.
Synthetic polymer on canvas.
108 x 119½. 71.18.

Lipsky, Pat. b. 1941.
Imirem I. 1971.
Synthetic polymer on canvas.
81¾ x 104¼.
Gift of the Larry Aldrich Foundation (and exchange). 71.20.

Moseley, Ralph. b. 1941.
Gai's Green Sienna. 1970-71.
Synthetic polymer, aluminum and aluminum paint on canvas.
85 x 109.
Gift of the Larry Aldrich Foundation (and exchange). 71.21.

Paul, David. by. 1945.
Chillicothe. 1971.
Synthetic polymer on canvas.
94 x 127.
Gift of the Larry Aldrich Foundation (and exchange). 71. 22.

Perr, Herbert. b. 1941.
Untitled. 1970.
Synthetic polymer on canvas.
96¼ x 72¼.
Gift of the Larry Aldrich Foundation (and exchange). 71 23.

Pettet, William. b. 1942.
Buff. (1969).
Synthetic polymer on canvas.
77 x 147¾ 71.25.

Reich, Murray. b. 1932.
Cave Creek. 1969.
Synthetic polymer on canvas.
76 x 107. 71.26.

Rich, Garry. b. 1943
Potawatomi III. 1969.
Synthetic polymer on canvas.
88½ x 159½ 71.27.

Schiffrin, Herbert. b. 1944.
Canal 7 (Cupid's Lounge). (1970.)
Synthetic polymer on canvas.
94½ x 108¼.
Gift of the Larry Aldrich Foundation (and exchange). 71.29.

Showell, Kenneth. b. 1939.
Untitled. 1969.
Synthetic polymer on canvas.
84¼ x 116¼. 71.30.

Siegel, Alan. b. 1938.
Cloud Box. 1969.
Synthetic polymer on canvas.
67¾ x 108¼. 71.31.

Smith, Shirlann. b. 1931.
Whirls. 1969.
Synthetic polymer on canvas.
84 x 120.
Gift of the Larry Aldrich Foundation (and exchange). 71.32.

Stafford, Lawrence. b. 1938.
Untitled. 1968.
Synthetic polymer on canvas.
72½ x 96¼. 71.34.

Staples, William. b. 1934.
12769. 1969.
Oil on canvas.
72 x 72. 71.35.

Sullivan, James. b. 1939.
Green Camina. 1969.
Synthetic polymer on canvas.
84 x 120.
Gift of the Larry Aldrich Foundation (and exchange). 71.36.

Torreano, John. b. 1941.
Earth View. 1970.
Synthetic polymer on canvas.
84¾ x 130½. 71.37.

Way, Jeff. b. 1942.
Ivy's Gas. 1969.
Synthetic polymer on canvas.
84 x 143. 71.38

Willis, Thornton. b. 1938.
Wall. 1969.
Synthetic polymer on canvas.
96 x 110¾. 71.39.

Wofford, Philip. b. 1935.
Accoma Return. 1969.
Synthetic polymer, ashes and dirt on canvas.
83½ x 102¼. 71.40.

Acquisitions by the Museum 1970/71

Anuszkiewicz, Richard. b. 1930.
Inward Eye. 1970.
Portfolio of ten silkscreens.
26⅜ x 20½ (composition and sheet).
Gift of Aquarius Press. 70.1583.

Arms, John Taylor. 1887-1953.
Rocamadour. 1927.
Etching.
13 13/16 x 10 1/16 (plate); 16⅞ x 12½ (sheet).
Gift of Mr. and Mrs. Aldis J. Browne III. 71.183.

H. C. Westermann. *Untitled (Oil Can).*
Gift of Charles Cowles (and purchase).

Arnold, Ralph. b. 1928
From the Confrontation Series: Celebration. 1970.
Crayon, pencil and graphite.
23 x 29.
Purchase. 71.166.

Avery, Milton. 1893-1965.
Three Birds. 1952.
Woodcut.
9⅝ x 25⅛ (block); 12⅛ x 27⅝ (sheet).
Gift of Mr. and Mrs. Michael H. Irving. 71.182.

Bageris, John. b. 1924.
Cat. 1968.
Pencil and gouache.
12⅜ x 10⅝.
Gift of Dr. Milton Kapit. 71.176.

Bass, Joel. b. 1942.
Double Parallel, Number 5 (1970.)
Collage.
17 x 27.
Purchase. 71.45.

Beal, Jack. b. 1931.
Nude with Green Chair. (1966.)
Oil on canvas.
67 x 76¼.
Gift of Alan Auslander. 70.1581.

Beaux, Cecilia. 1863-1942.
Dorothea in the Woods. 1897.
Oil on canvas.
53¼ x 40.
Gift of Mr. and Mrs. Raymond J. Horowitz. 70.1587.

Bontecou, Lee. b. 1931.
Eleventh Stone. 1966-70.
Lithograph.
10⅝ x 16½ (composition); 22 x 29 (sheet).
Promised Gift of Mr. and Mrs. Stanley Lee Helfgott. 4.71.

Buchwald, Howard. b. 1943.
Cossutia's Blue (For Nicholas Marsicano and Charles Cajori). 1970.
Oil on canvas.
80¼ x 84.
Gift of Philip Morris Incorporated. 71.43.

Camnitzer, Luis.
The Perfect Etching. (1971).
Etching.
1⅜ x 1⅜ (plate); 4¾ x 4 (sheet).
Gift of Controlled Life in Packages. 71.180.

Chamberlain, John. b. 1927.
Velvet White. (1962.)
Metal.
81½ x 61 x 54½.
Gift of the Albert A. List Family. 70.1579.

Clerk, Pierre. b. 1928.
Great Jones II. 1971.
Synthetic polymer on canvas.
120 x 96.
Promised gift of Timothy Collins. 3.71.

Ralston Crawford. b. 1906.
99 lithographs. Gift of Charles Simon.

Aircraft Plant. 1954.
9 x 16 (composition); 13 x 19⅞ (sheet). 71.56.

Blue, Grey and Black. 1954.
12⅜ x 20¼ (composition); 15⅛ x 21¼ (sheet). 71.57.

Blue Grey and Yellow Ochre. 1955-57.
10½ x 17½ (composition); 15⅛ x 22⅜ (sheet). 71.58.

Boxcar. (1952).
16⅞ x 9¼ (composition); 19⅞ x 13 (sheet). 71.59.

Boxcar. (1952).
16⅞ x 9¼ (composition); 19⅞ x 13 (sheet). 71.60.

Broken Window 2. 1954.
22¼ x 16¼ (composition); 26 x 19¾ (sheet). 71.61.

Broken Window 2. 1954-55.
22¼ x 16¼ (composition); 26 x 19⅞ (sheet). 71.62.

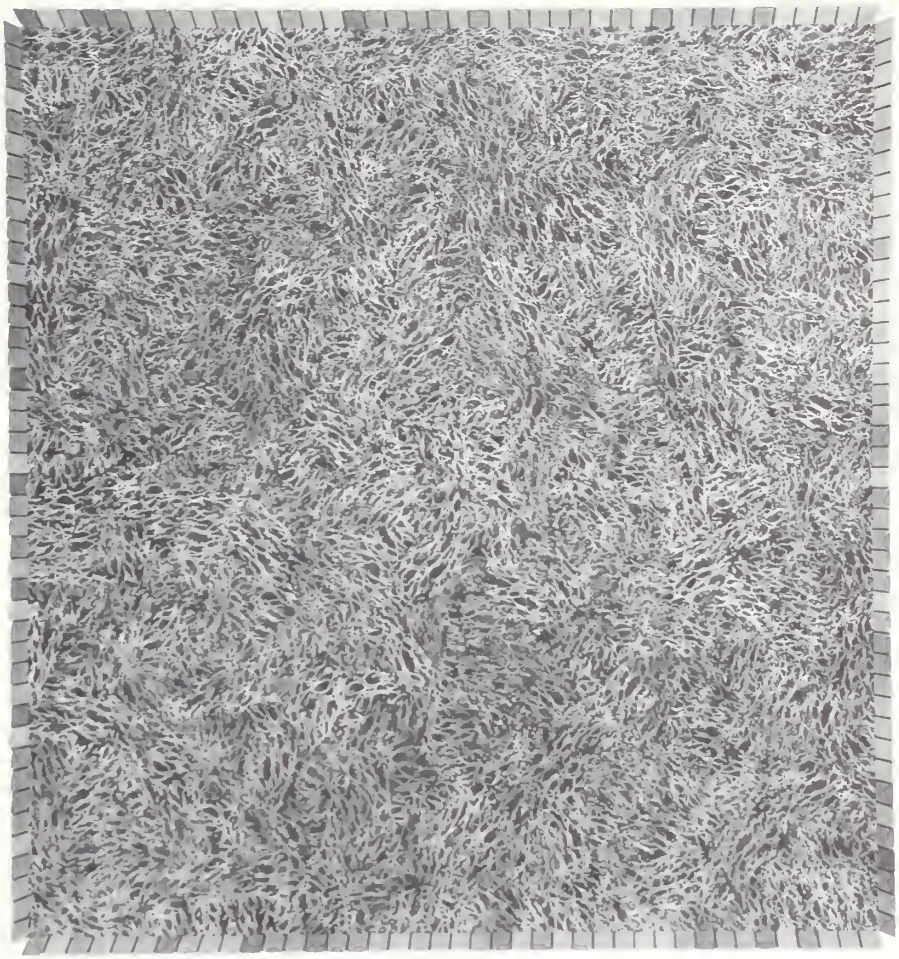
The Buildings 1. 1955.
11 7/16 x 18⅛ (composition); 15 x 22⅜ (sheet). 71.63.

The Buildings 2. 1955.
9⅝ x 16⅝ (composition); 15 x 22½ (sheet). 71.64.

Collage 1. 1954.
17 x 11 (composition); 19⅞ x 13 (sheet). 71.65.

Collage 2. 1954.
10¼ x 17¾ (composition); 11¾ x 19¾ (sheet). 71.66.

Collage 3. 1955.
9 x 15⅝ (composition); 13 x 19¾ (sheet). 71.67.



Howard Buchwald, *Cossutia's Blue (For Nicholas Marsicano and Charles Cajori)*. Gift of Philip Morris Incorporated.

Collage 4. 1955.
9 9/16 x 15 1/4 (composition); 12 7/8 x 19 7/8 (sheet). 71.68.

Collage 5. (1955.)
9 1/8 x 15 1/4 (composition); 13 x 19 7/8 (sheet). 71.69.

Collage 6. 1955.
10 7/8 x 18 (composition); 15 x 22 1/2 (sheet). 71.70.

Collage 7. 1955.
11 3/8 x 17 3/4 (composition); 15 3/8 x 22 3/8 (sheet). 71.71.

Cologne 1. 1954.
13 1/8 x 19 3/4 (composition and sheet). 71.72.

Cologne 2. 1954.
17 x 11 1/8 (composition); 19 7/8 x 13 1/8 (sheet). 71.73.

Cologne Landscape 2. 1951.
11 1/2 x 17 1/2 (composition); 13 x 19 3/4 (sheet). 71.74.

Cologne Landscape 3. 1951.
10 1/2 x 16 7/8 (composition); 12 7/8 x 19 3/4 (sheet). 71.75.

Cologne Landscape 4. 1951.
10 5/8 x 17 1/2 (composition); 13 x 19 3/4 (sheet). 71.76.

Cologne Landscape 6. 1951.
15 x 21 1/8 (composition); 19 3/4 x 25 7/8 (sheet). 71.77.

Cologne Landscape 7. 1952.
9 7/8 x 16 1/2 (composition); 13 x 19 3/4 (sheet). 71.78.

Cologne Landscape 8. 1952.
9 7/8 x 16 1/4 (composition); 12 7/8 x 19 5/8 (sheet). 71.79.

Cologne Landscape 9. 1952.
17 x 10 3/4 (composition); 19 3/4 x 13 (sheet). 71.80.

Cologne Landscape 10. 1952.
10 1/8 x 15 5/16 (composition); 12 13/16 x 17 13/16 (sheet). 71.81.

Cologne Landscape 11. (1952.)
10 1/2 x 17 1/8 (composition); 13 x 19 3/4 (sheet). 71.82.

Cologne Landscape 12. 1952.
11 1/2 x 19 1/8 (composition); 15 x 22 3/8 (sheet). 71.83.

Crack-up. 1949.
10 1/8 x 14 1/8 (composition); 11 5/8 x 16 (sheet). 71.84.

Crack-up Fragment. 1949.
12 x 16 (composition); 14 x 18 1/2 (sheet). 71.85.

Croix-de-Vie. 1955-57.
10½ x 17½ (composition); 15⅛ x 22⅜ (sheet). 71.86.

Dying Toro 1. (1959.)
19⅛ x 25 (composition); 20⅛ x 26 (sheet). 71.87.

Dying Toro 2. 1959.
19¾ x 25½ (composition); 22⅜ x 30 (sheet). 71.88.

Factory. (1952.)
9⅜ x 17½ (composition); 13 x 19¾ (sheet). 71.89.

First Avenue 1. 1954.
13½ x 19¼ (composition); 15 x 22 (sheet). 71.90.

First Avenue 1. 1954.
13⅜ x 19⅛ (composition); 15⅛ x 22⅛ (sheet). 71.91.

First Avenue 2. 1954.
11⅜ x 17¼ (composition); 15⅛ x 22¼ (sheet). 71.92.

The Flowers. (1955.)
8⅜ x 11⅜ (composition); 11¼ x 15 (sheet). 71.93.

For San Isidro. 1957.
19⅝ x 25½ (composition); 19⅞ x 26⅛ (sheet). 71.94.

Freight Cars 2. 1955.
9¾ x 14¼ (composition); 13 x 19¾ (sheet). 71.95.

The Glass 1. 1954.
14⅛ x 9⅞ (composition); 19⅞ x 13 (sheet). 71.96.

The Glass 2. 1955.
11⅜ x 18⅛ (composition); 15 x 22½ (sheet). 71.97.

The Glass 3. 1955.
18⅞ x 11¼ (composition); 22½ x 15 (sheet). 71.98.

The Glass 3. 1955.
18⅞ x 11¼ (composition); 22⅜ x 15⅛ (sheet). 71.99.

The Glass 3. 1955.
19⅜ x 12⅝ (composition); 22½ x 15 (sheet). 71.100.

The Glass 4. 1955.
12⅝ x 19⅛ (composition); 15 x 22½ (sheet). 71.101.

The Glass 4. 1955.
12⅝ x 19 (composition); 15 x 22½ (sheet). 71.102.

The Glass 5. 1957-59.
20½ x 15½ (composition); 26 x 19⅞ (sheet). 71.103.

The Glass 6. 1957-59.
21¼ x 15⅛ (composition); 26 x 19⅞ (sheet). 71.104.

Grey and Black. 1955.
$11\frac{5}{16}$ x 17⅝ (composition); 15 x 22½ (sheet). 71.105.

Grid. 1955.
11⅝ x 18⅝ (composition); 15⅛ x 22⅜ (sheet). 71.106.

Ralston Crawford, *Third Avenue Elevated 1.* Gift of Charles Simon.

Homage to El Trianeiro. 1957.
12¾ x 18⅞ (composition); 15⅛ x 22 (sheet). 71.107.

Horse. 1957.
19¾ x 14½ (composition); 25⅞ x 20 (sheet). 71.108.

Issy Les Moulineaux 1. 1955.
17 x 10¾ (composition); 19⅞ x 13 (sheet). 71.109.

Issy Les Moulineaux 2. 1955.
11⅛ x 17⅛ (composition); 15 x 22⅛ (sheet). 71.110.

June 18. 1954 II. 1954.
9¾ x 14¾ (composition); 16 x 22⅞ (sheet). 71.111.

June 18, 1954 II. 1954.
10 x 14⅝ (composition); 16 x 22⅞ (sheet). 71.113.

Lafayette Street. 1954.
16¼ x 22⅛ (composition); 19⅞ x 25⅞ (sheet). 71.113.

L'Etoile de L'Occident. (1955.)
10⅝ x 16¾ (composition); 15 x 22⅜ (sheet). 71.114.

Life Boat Detail. 1951.
10¼ x 16 (composition); 13 x 19¾ (sheet). 71.115.

Lobster Pots 1. 1955.
12 x 18½ (composition); 15 x 22½ (sheet). 71.116.

Lobster Pots 2. 1955.
18 x 24 (composition); 19¾ x 25⅞ (sheet). 71.117.

Nets, Croix-de-Vie. 1955.
9¾ x 17⅛ (composition); 15 x 22½ (sheet). 71.118

Nets, Croix-de-Vie 2. 1955.
23 x 18 (composition); 25¾ x 19¾ (sheet). 71.119.

New Orleans 1. 1952.
10¼ x 14⅜ (composition); 13 x 20 (sheet). 71.120.

New Orleans 2. 1952
11¾ x 13¾ (composition); 13 x 19⅞ (sheet). 71.121.

New Orleans 4A. 1953.
19½ x 13½ (composition); 26⅜ x 19⅛ (sheet). 71.122.

New Orleans 5. 1954.
12⅞ x 19¾ (composition); 15¼ x 22½ (sheet). 71.123.

New Orleans 6. 1954.
19½ x 13¾ (composition); 22½ x 15¼ (sheet). 71.124.

New Orleans 7. 1954.
16⅛ x 10⅛ (composition); 22¼ x 15 (sheet). 71.125.

New Orleans 8. 1957.
19 x 11⅞ (composition); 22⅜ x 15 (sheet). 71.126.

New Orleans Cemetery. 1954.
10 x 15½ (composition); 12⅞ x 19⅞ (sheet). 71.127.

New Orleans Tomb. 1954.
22¾ x 17⅛ (composition); 25¾ x 19¾ (sheet). 71.128.

The Pitcher. 1954.
23 x 15⅜ (composition); 26 x 19⅞ (sheet). 71.129.

The Pitcher. 1954.
23 x 15⅜ (composition); 26 x 19¾ (sheet). 71.130.

Reclining Figure 1. 1955.
8¼ x 16⅛ (composition); 15 x 22½ (sheet). 71.131.

Reclining Figure 2. 1955-57.
11 1/16 x 17½ (composition); 15 x 22⅜ (sheet). 71.132.

Room 85. 1957
10⅜ x 16⅝ (composition); 13 x 20 (sheet). 71.133.

St. Gilles 1. 1962.
17⅜ x 23⅜ (composition); 20 x 26 (sheet). 71.134.

St. Gilles 2. 1962.
17⅝ x 23⅞ (composition); 20 x 26 (sheet). 71.135.

St. Gilles 3. 1962.
22⅝ x 16½ (composition); 26¼ x 19⅞ (sheet). 71.136.

St. Gilles 4. 1962.
16⅝ x 23½ (composition); 20 x 26 (sheet). 71.137.

St. Louis Cemetery. 1959.
19½ x 25⅝ (composition); 22⅛ x 29⅞ (sheet). 71.138.

Seville. (1957.)
12⅞ x 20 (composition); 15 x 22 (sheet). 71.139.

S.S. de Grasse. 1952.
11 1/16 x 19 (composition); 15⅛ x 22⅛ (sheet). 71.140.

Still Life. 1962.
25⅝ x 19½ (composition); 30 x 22¼ (sheet). 71.141.

Still Life with Glass. 1955.
9½ x 16⅝ (composition); 13⅛ x 19¾ (sheet). 71.142.

The Table. 1955.
9⅞ x 17⅛ (composition); 13 x 19⅝ (sheet). 71.143.

Third Avenue Elevated 1. (1951.)
10 7/16 x 17⅜ (composition); 13 x 19¾ (sheet). 71.144.

Third Avenue Elevated 4. 1952.
17⅛ x 10¼ (composition); 19¾ x 13 (sheet). 71.145.

Third Avenue Elevated 5. 1952.
17⅜ x 10⅝ (composition); 19¾ x 13 (sheet). 71.146.

Toro and Horse. (1957.)
11¾ x 18⅞ (composition); 14⅞ x 22¼ (sheet). 71.147.

Toro Heads (Two Toros). 1957.
19⅝ x 25½ (composition); 19¾ x 26 (sheet). 71.148.

Toro with Banderillas. 1957.
19⅝ x 25½ (composition); 20 x 26⅛ (sheet). 71.149.

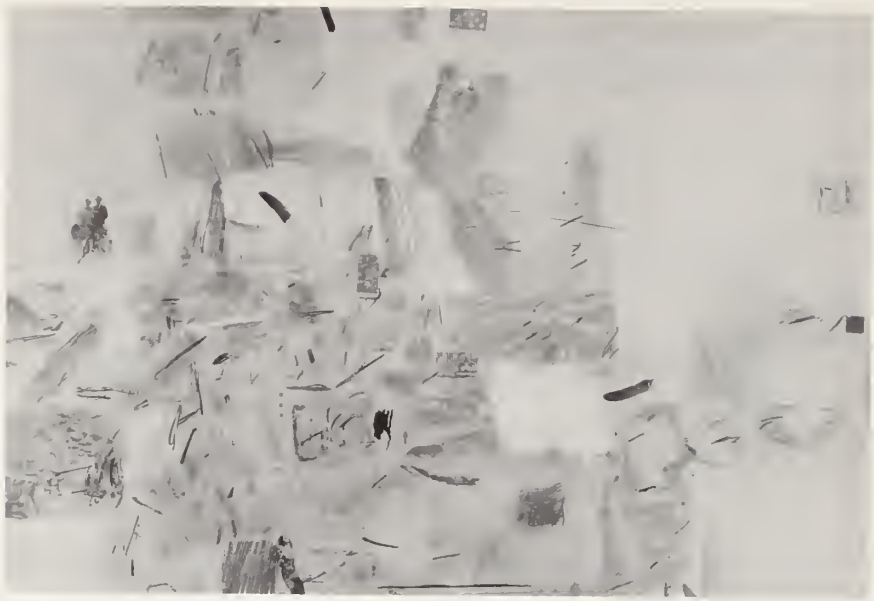
Toro with Cape. 1957.
14¾ x 21¾ (composition); 22⅝ x 30¼ (sheet). 71.150.

The Wall. 1955-57.
12⅛ x 19⅝ (composition); 15⅛ x 22⅜ (sheet). 71.151.

The Windows. 1957.
13⅛ x 20¼ (composition); 15 x 22½ (sheet). 71.152.

Yellow Ochre and Black. 1955-57.
12⅛ x 19⅝ (composition). 15⅛ x 22⅜ (sheet). 71.153.

10/12/54. 1954.
12¼ x 19 (composition); 15¼ x 22⅝ (sheet) 71.154



Robert Rauschenberg, *Untitled.* Promised gift of Mr. and Mrs. B. H. Friedman.

Davis, Gene. b. 1920.
Penrod's Perambulator. 1970.
Synthetic polymer on canvas.
108 x 218.
Gift of Susan Morse Hilles. 71.51.

Denes, Agnes.
Dialectic Triangulation: A Visual Philosophy, Series 3. 1970.
Blueprint print.
32¼ x 22⅞ (composition); 37 x 28½ (sheet).
Gift of Virginia Dwan. 70.1580.

Diebenkorn, Richard. b. 1922.
Drawing for "Girl Looking at Landscape". (1957.)
Pencil.
11 x 8½.
Gift of Mr. and Mrs. Alan H. Temple. 71.160.

Drawing for "Girl Looking at Landscape". (1967.)
Pencil.
11 x 8½.
Gift of Mr. and Mrs. Alan H. Temple. 71.161.

Dine, Jim. b. 1935.
Rainbow Scissors. 1969.
Lithograph.
40⅜ x 27½ (composition and sheet).
Gift of the artist. 70.1586.

The Toaster. (1962.)
Oil on canvas with metal and wire.
100 x 80 x 7.
Gift of the Albert A. List Family. 70.1578.

Eilshemius, Louis M. 1864-1941.
Nymph in Woodland, n.d.
Oil on canvas.
18 x 28.
Gift of Dr. and Mrs. Paul Friedman. 70.1598.

Frank, Mary. b. 1933.
Untitled (Reclining Nude in Landscape). 1965.
Ink.
17⅞ x 23½.
Gift of Susan and David Workman. 71.175.

Frazier, Ernest. b. 1942.
Rasolar. (1970.)
Synthetic polymer on canvas.
79½ diameter.
Purchase. 71.167.

Graves, Nancy. b. 1940.
Cutting the Hair of a Bactrian. 1970.
Gouache.
13⅞ x 17.
Neysa McMein Purchase Award. 70.1594.

Interior of a Tent (Mongolia) Showing Two Sides. 1970.
Gouache.
13⅞ x 17.
Neysa McMein Purchase Award. 70.1592.

Showing How a Tent is Erected. 1970.
Gouache.
13⅞ x 17.
Neysa McMein Purchase Award. 70.1593.

Hall, Susan. b. 1943.
New York Portrait. 1970.
Synthetic polymer on canvas.
63¾ x 59.
Neysa McMein Purchase Award. 71.50.

Halpert, Samuel. 1884-1930.
Woman in Doorway. 1925.
Oil on canvas.
31¾ x 25¾.
Gift of Sidney Elliott Cohn. 70.1591.

Harden, Marvin.
What Can One Say About A Life So Suddenly Rushed, Soonly Hushed. 1970.
Pencil.
30 x 22¼.
Neysa McMein Purchase Award. 70.1595.

Hughes, Manuel. b. 1938.
Group One. (1970.)
Oil on canvas.
42 x 42.
Gift of the artist. 71.181.

Johnson, Ray. b. 1927.
Anna May Wong. 1971.
Collage.
21¼ x 17¾.
Purchase. 71.178.

Kaufman, Jane. b. 1938.
Color Study. 1969.
Synthetic polymer on canvas.
10 x 21.
Purchase. 71.46.

Kelly, Ellsworth. b. 1923.
Red, White and Blue. (1961.)
Oil on canvas.
88 x 66.
Gift of Betty Parsons. 70.1582.

Knigin, Michael. b. 1942.
Corn Maid. 1971.
Silkscreen.
20 x 28 (composition); 23 x 30¾ (sheet).
Gift of the artist. 71.48.

Special Bird. 1971.
Silkscreen.
28¼ x 17½ (composition); 30¾ x 23¼ (sheet).
Gift of the artist. 71.49.

Lobe, Robert. b. 1945.
White Twine. White Lumber. Black Rubber and One Spring. (1969.)
Twine, wood, rubber and metal.
Variable dimensions.
Gift of Mr. and Mrs. Eugene M. Schwartz. 70.1596.

Lockhart, Robert. b. 1941.
St. Pork and Bean Day. 1970.
Etching.
19½ x 15¾ (plate); 26 x 19⅞ (sheet).
Gift of the Kovler Gallery. 70.67.

Lockwood, Ward. 1894-1963.
French Landscape. Avignon. (1922.)
Oil on canvas.
26 x 32.
Bequest of Mrs. Clyde Bonebrake Lockwood. 71.54.

Nauman, Bruce. b. 1941.
Untitled. (1965-66.)
Fiberglas.
53 x 90 x 13½.
Gift of Mr. and Mrs. Eugene M. Schwartz. 70.1597.

Neel, Alice. b. 1908.
Andy Warhol. 1970.
Oil on canvas.
60 x 40.
Promised gift of Timothy Collins. 1.71.

Nevelson, Louise. b. 1900.
Black Zag O. (1968.)
Painted wood.
41⅛ x 41¾ x 7.
Gift of The Pace Gallery. 70.1576.

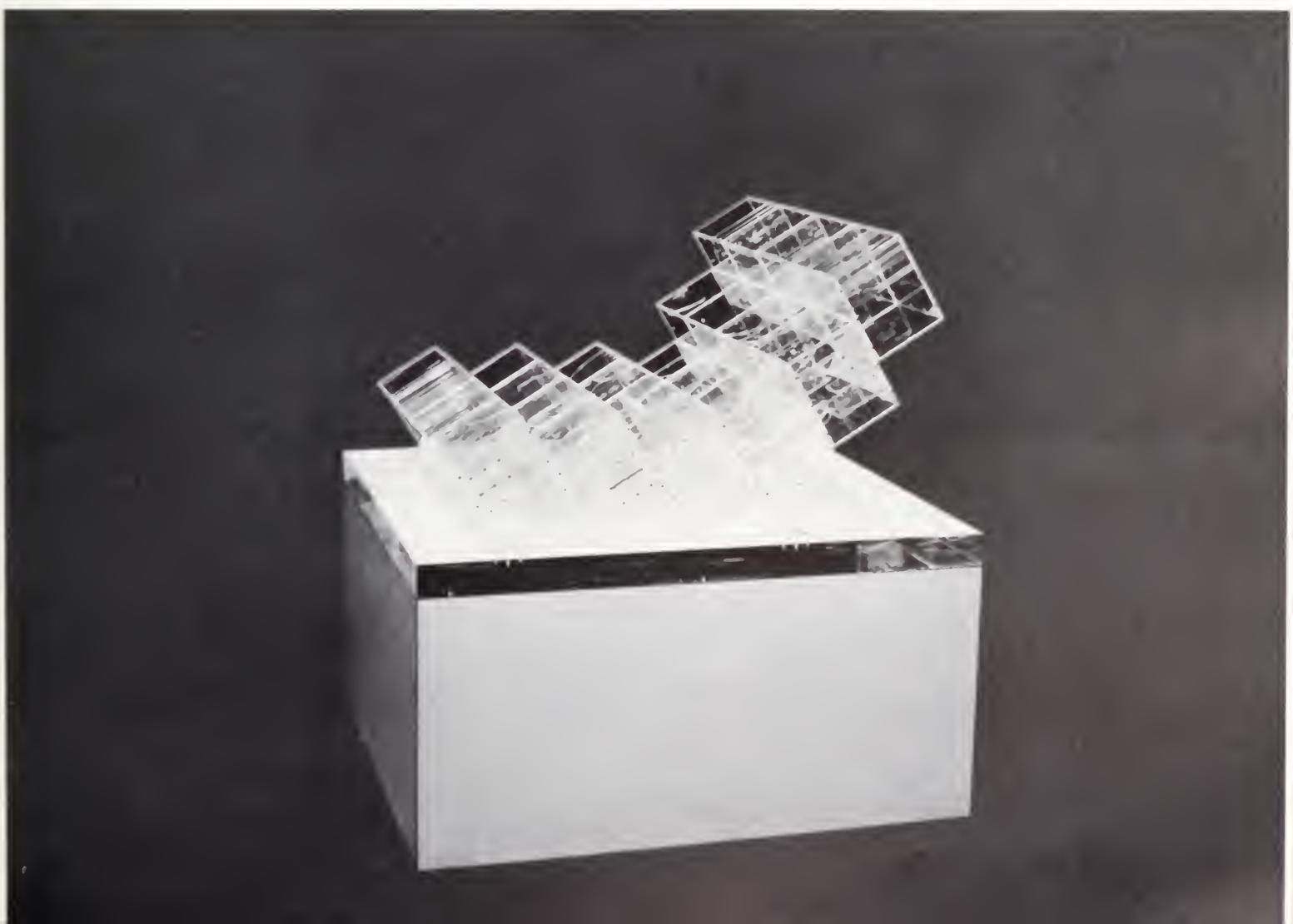
The Great Wall. 1970.
Lead foil relief print.
23¾ x 17⅝ (composition); 30¼ x 25½ (sheet).
Gift of Pace Editions, Inc. 70.73.

Large Cryptic II. 1969.
Painted wood.
14 x 14 x 11⅛.
Gift of The Pace Gallery. 70.1577.

Transparent Sculpture IV. (1967-68).
Plexiglas.
20 x 34 x 31.
Gift of Raymond Learsy. 70. 72.

Paris, Harold. b. 1925.
Chai 23b. (1969.)
Vinyl and butyrate.
15¼ x 21½ x 19½.
Gift of Mr. and Mrs. Anton Marguleas. 71.55.

Louise Nevelson, *Transparent Sculpture IV*. Gift of Raymond Learsy.



Cecelia Beaux, *Dorothea in the Woods*. Gift of Mr. and Mrs. Raymond J. Horowitz.

Parker, James. b. 1933.
Yellow Oxide. 1970.
Synthetic polymer on canvas.
72 x 72½.
Purchase. 71.44.

Pindell, Howardena. b. 1943.
Untitled. 1970.
Synthetic polymer on canvas.
69 x 79
Gift of the Albert A. List Family. 71.173.

Pogue, Stephanie. b. 1944.
Untitled (radishes). 1968.
Etching.
7¾ x 6 (plate); 10½ x 9½ (sheet).
Purchase. 71.174.

Purifoy, Noah. b. 1917.
Untitled. (1970.)
Wood, leather, brass and copper.
49 x 28 x 18½.
Purchase. 71.170.

Rauschenberg, Robert. b. 1925.
Untitled. (1958.)
Pencil and watercolor.
24¼ x 36⅛.
Promised gift of Mr. and Mrs. B. H. Friedman. 2.71.

Ryan, Anne. 1889-1954.
Green Collage. n.d.
Cloth and paper.
6¾ x 5.
Gift of Eric Green. 70.1585.

Salemme, Attilio. 1911-1955.
Joys of the Architect. 1946.
Oil on canvas.
14 x 30.
Gift of Mr. and Mrs. Jules Reiner. 70.1590.

Saunders, Raymond. b. 1934.
First Grade Reader D. and J. (1970.)
Pencil.
8¾ x 6¼.
Purchase. 71. 168.

Play God. (1970.)
Pencil.
8¼ x 6¼.
Purchase. 71.169.

Sheeler, Charles. 1883-1965.
Bucks County Barn. n.d.
Photograph.
9⅞ x 7⅞.
Gift of Mr. and Mrs. Alan H. Temple. 71.162.

Untitled. n.d.
Photograph.
8 x 10.
Gift of Mr. and Mrs. Alan H. Temple. 71.163.

Shields, Alan. b. 1944.
Untitled. 1969.
Silkscreen, pochoir, spray painted and sewn.
18⅜ x 17⅞ (composition); 19⅛ x 17⅞ (sheet).
Purchase. 70.66.

Smith, Shirlann. b. 1931.
Greenspace. 1969.
Synthetic polymer on canvas.
98 x 196.
Gift of Lee Falk. 71.42.

Stanley, Robert. b. 1932.
Lake III. 1970.
Silkscreen.
40½ x 29 (composition and sheet).
Gift of C & D Editions. 70.1601.

Stefanelli, Joseph. b. 1921.
Zoser's Domain. 1971.
Paper collage.
27⅝ x 18⅝.
Gift of Mr. and Mrs. Leonard Bocour. 71.172.

Strunck, Juergen. b. 1943.
Color Impression 3. 1970.
Stencil print on laminated vinyl.

31⅞ x 19¼ (composition); 41 x 27 (sheet).
Gift of Mr. and Mrs. David Hickey. 70.62.

Ogunor II. 1970.
Relief print.
29⅞ x 22⅜ (composition and sheet).
Gift of Mr. and Mrs. David Hickey. 70.63.

Tworkov, Jack. b. 1900.
S'R-P'T-70-#6. 1970.
Oil on canvas.
89¾ x 75.
Gift of Mr. and Mrs. Harry Kahn. 71.53.

Vollmer, Ruth. b. 1903.
Steiner Surface. (1970).
Plexiglas.
12 x 11½ x 11½.
Gift of Eric Green. 71.1.

Warhol, Andy. b. 1925.
Flowers. (1970).
Portfolio of ten silkscreens.
36 1/16 x 36 1/16 (composition and sheet).
Gift of David Whitney. 71.179.

Westermann, H. C. b. 1922.
Untitled (Oil Can). 1962.
Wood, rope and galvanized metal.
22¼ x 10 x10.
Gift of Charles Cowles (and purchase). 70.70.

Wilde, John. b. 1919.
Wedding Portrait. (1943.)
Pencil.
27¾ x 17¾.
Gift of the artist in memory of Helen Wilde. 70.74.

Wedding Portrait. (1943.)
Pencil.
27¾ x 17¼.
Gift of the artist in memory of Helen Wilde. 70.75.

Williams, William T. b. 1942.
Drawing for an Epic Idea (Coonograph). (1970.)
Watercolor.
17½ x 23.
Purchase. 71.47.

Wilson, Ann.
Moby Dick. 1955.
Synthetic polymer on cloth on canvas.
66¼ x 84.
Gift of The Dietrich Brothers Americana Corporation. 71.184.

Yrisarry, Mario. b. 1933.
Colorful. 1970.
Synthetic polymer on canvas.
96 x 96.
Gift of Monroe Meyerson. 70.1600.

Control. 1970.
Synthetic polymer and colored pencil on canvas.
66 x 66.
Gift of Monroe Meyerson. 70.1599.

Palmer Grid. 1970.
Synthetic polymer on canvas.
96 x 96.
Purchase. 71.2.

Yunkers, Adja. b. 1900.
Black and Purple. 1970.
Silkscreen.
33 x 20½ (composition); 41¾ x 29⅝ (sheet).
Gift of C & D Editions. 70.1589.

Gray Form with Yellow Stripe. 1970.
Silkscreen.
18 x 24 (composition); 22½ x 30 (sheet).
Gift of C & D Editions. 70.1588.

Zorach, Marguerite. 1887-1968.
Les Baux, Moonlight. 1910.
Oil on canvas.
12¾ x 16.
Gift of the artist's chidlren. 71.155.

Marvin Harden, *What Can One Say About a Life so Suddenly Rushed, Soonly Hushed*. Neysa McMein Purchase Award.

Jessie Bender. (1913).
Gouache.
10⅛ x 8 (sight).
Gift of the artist's children. 71.157.

The Visitor. (1913).
Gouache.
11 x 8½.
Gift of the artist's children. 71.156.

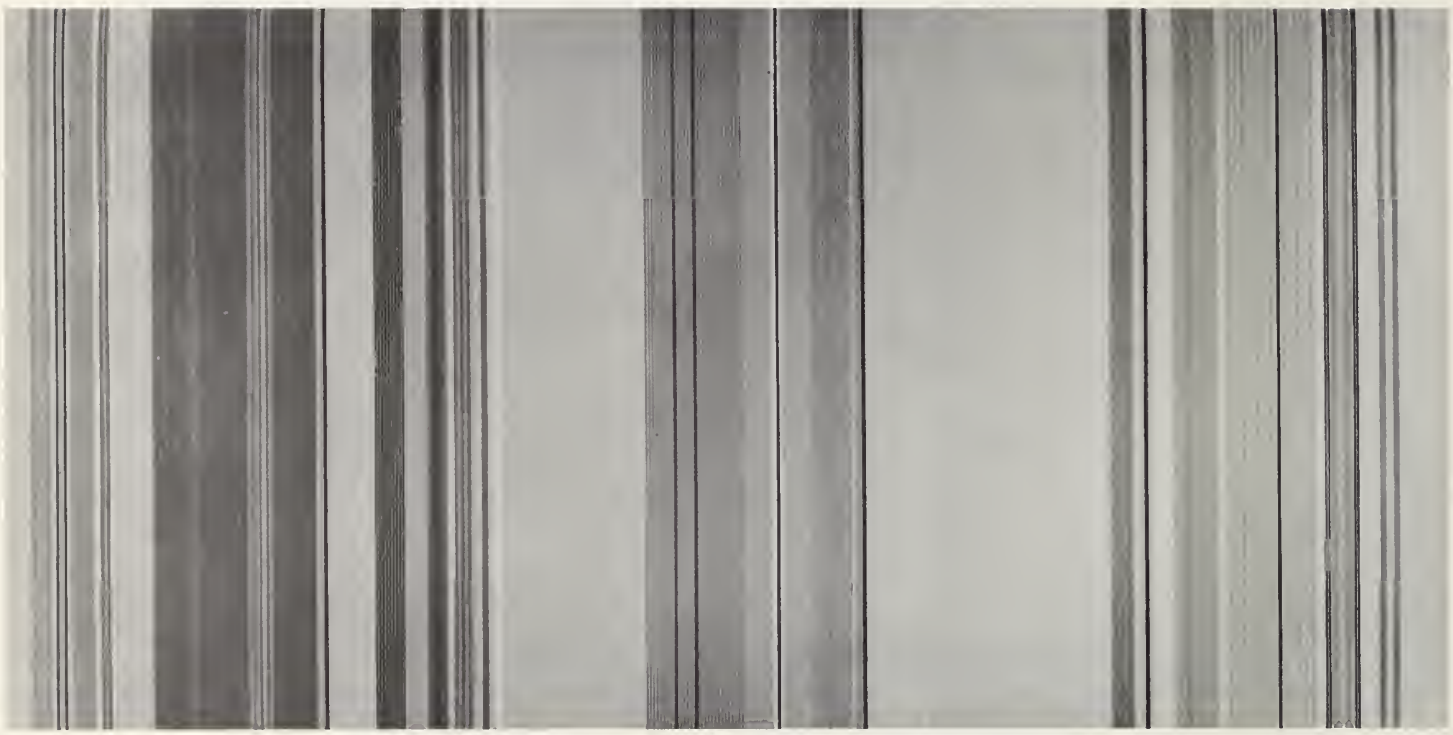
White Mountain Landscape, Number 1. 1915.
Watercolor.
10½ x 15.
Gift of the artist's children. 71.158.

Woman and Cat. 1930.
Lithograph.
14⅛ x 19⅛ (composition and sheet).
Gift of the artist's children. 71.159.

Zorach, William. 1887-1966.
Bunny. (1930.) Cast in 1970.
Bronze.
4¾ x 5 x 8½.
Gift of the artist's children. 71.52.

Figure of a Child. 1921.
Mahogany.
23 x 5½ x 6¼.
Gift of Dr. and Mrs. Edward J. Kempf. 70.61.

Gene Davis, *Penrod's Perambulator*. Gift of Susan Morse Hilles.



John Chamberlain, *Velvet White*. Gift of the Albert A. List Family.

August 24, 1971

To the Board of Trustees of Whitney Museum of American Art

In our opinion, the accompanying balance sheet and the related statements of income and expenses of the operating fund and changes in fund balances present fairly the financial position of the Whitney Museum of American Art at June 30, 1971 and the results of its operations for the year then ended, in conformity with generally accepted accounting principles applied on a basis consistent with that of the preceding year. Our examination of these statements was made in accordance with generally accepted auditing standards and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances. It was impracticable for us to extend our examination of contributions received from the general public beyond accounting for amounts so recorded.

Price Waterhouse & Co.

Whitney Museum of American Art
Exhibit A
(Note 1)

Balance Sheet

Assets	June 30, 1971	June 30, 1970
General Fund:		
Cash	$ 83,845	$ 47,487
Pledges receivable (Note 2)	54,031	74,978
Interest and dividends receivable	46,312	52,130
Accounts receivable, less allowance for doubtful accounts of $6,083, 1971 and $1,765, 1970	16,854	24,553
Contributed work of art, held for sale (Note 3)	150,000	150,000
Investments, at cost (quoted market value 1971, $9,725,000; 1970, $8,165,000)	6,971,392	7,273,072
Inventory of publications, at lower of identified cost or market	100,079	110,432
Prepaid expenses and other current assets	23,001	27,107
	7,445,514	7,759,759
Restricted and Special Funds:		
Cash (Note 5)	42,863	44,184
Pledges receivable (Note 2)	70,635	147,296
Interest and dividends receivable	4,526	4,072
Investments, at cost (quoted market value 1971, $401,000; 1970, $308,000) (Note 5)	392,036	377,719
Due from general fund (Note 5)	101,646	80,402
	611,706	653,673
Building Fund:		
Land, at cost	1,848,000	1,848,000
Building and improvements, at cost, less accumulated depreciation 1971, $427,252; 1970, $341,756	3,847,548	3,933,044
	5,695,548	5,781,044
	$13,752,768	$14,194,476

Whitney Museum of American Art
Exhibit B

Statement of Income and Expenses of the Operating Fund

Liabilities and fund balances	June 30, 1971	1970
General Fund:		
Note payable (Note 4)	$ 100,000	$ 150,000
Accrued interest (Note 4)	39,999	46,457
Accounts payable and accrued expenses	67,415	61,693
Due to restricted and special funds	101,646	80,402
General fund balance (Exhibit C)	7,136,454	7,421,207
	7,445,514	7,759,759
Restricted and Special Funds:		
Accounts payable and accrued expenses	89	78,503
Restricted and special funds balance (Exhibit C)	611,617	575,170
	611,706	653,673
Building Fund:		
Building fund balance (Exhibit C)	5,695,548	5,781,044
	$13,752,768	$14,194,476

	Year ended June 30, 1971	1970
Operating income:		
Dividends and interest	$ 268,345	$ 294,740
Admissions	299,782	189,520
Memberships—Friends of the Whitney Museum and corporate, less amounts allocated to purchases of works of art of $58,670 in 1970 (none in 1971)	155,550	106,380
Sales of publications	219,087	95,591
Restaurant sales	70,093	49,022
Contributions to operations (Note 1)	114,311	39,258
Traveling exhibition fees	51,925	21,455
Other fees and royalties	21,621	32,964
Special events	20,702	22,196
Sale of works of art	21,171	
Other income	8,603	42,797
Transfer from restricted and special funds of income for designated operating purposes (Exhibit C) (Note 1)	174,487	49,656
	1,425,677	943,579
Operating expenses:		
Building maintenance and security	250,332	235,418*
General administration	413,796	454,030*
Retirement and employee benefit payment (Note 5)	76,770	68,636
Exhibitions and film program	461,139	319,073*
Maintenance and insuring of permanent collection	134,076	92,005*
Library services	17,871	16,690*
Furniture and fixtures	8,271	4,892
Restaurant operations	87,962	80,575
Cost of publications sold or written off	194,010	91,901
Special events	17,653	14,172
	1,661,880	1,377,392
Excess of operating expenses over operating income (charged against general fund—Exhibit C) (Note 1)	$ 236,203	$ 433,813

*Restated for comparative purposes.

Exhibit C
Statement of Changes in Fund Balances
(Note 1)

	Year ended June 30,					
	1971			1970		
	General fund	Restricted and special funds	Building fund	General fund	Restricted and special funds	Building fund
Balances, beginning of year	$7,421,207	$ 575,170	$5,781,044	$7,850,865	$ 613,654	$5,862,740
Add:						
Contributions and grants (Note 1)	145,076	350,242		195,418	336,633	
Contributions from Friends of the Whitney Museum specifically allocated by the museum for purchases of works of art					51,670	
Commission on works of art sold through the museum		251			4,632	
Restricted income from investments		15,573			17,308	
Funding of pension plan (Note 5)		29,743				
	7,566,283	970,979	5,781,044	8,046,283	1,023,897	5,862,740
Less:						
Purchases of works of art	11,187	81,051		37,246	288,455	
Expenditures for designated purposes:						
Education department		88,096			91,154	
Other		6,180			10,029	
Net loss on sale of securities	176,397	9,548		140,634	9,433	
Interest on notes	6,042			9,583		
Excess of expenses over income of operating fund (Exhibit B) (Note 1)	236,203			433,813		
Depreciation of building and improvements, at 50 years straight line			85,496			85,496
	429,829	184,875	85,496	621,276	399,071	85,496
	7,136,454	786,104	5,695,548	7,425,007	624,826	5,777,244
Interfund transfers:						
To operating fund for designated operating purposes (Exhibit B) (Note 1)		(174,487)			(49,656)	
To building fund for building improvements				(3,800)		3,800
Balances, end of year	$7,136,454	$ 611,617	$5,695,548	$7,421,207	$ 575,170	$5,781,044

Notes to Financial Statements

June 30, 1971

Note 1:

In accordance with policies generally followed by museums, works of art and library have been excluded from the balance sheet.

The museum's general fund is unrestricted. The policy of the museum is to add all unrestricted contributions and grants to the general fund. Contributions specifically designated by the donor for operations are recorded as income in the operating fund. Contributions and grants restricted for more specific uses are added to restricted and special funds when received and transferred to the operating fund when used if such funds are specifically designated for operating purposes. At the end of each fiscal year, the excess of expenses over income of the operating fund is charged against the general fund.

Note 2:

Pledges receivable at June 30, 1971, according to the terms of such pledges, are expected to be paid as follows:

Fiscal year ending June 30	General fund	Restricted and special funds
1972	$21,031	$70,635
1973	11,000	
1974	12,000	
1975	10,000	
	$54,031	$70,635

Note 3:

The contributed work of art held for sale consists of a painting whose value has been appraised at $150,000 by independent art appraisers. An art dealer has been commissioned by the museum to sell the painting for a price not less than the appraised value.

Note 4:

The $100,000 note payable at June 30, 1971 is a demand note dated July 1, 1963 (renewed May 29, 1969) bearing interest at 5% per annum.

Note 5:

The museum has a noncontributory pension plan covering substantially all of its employees. Although it is not required under the plan to do so, the museum has established a separate pension fund (as part of its restricted and special funds) into which it plans to deposit annually an amount equal to current service cost and prior service cost (amortized over thirty years). Such funds are being invested and will be used to pay pensions when they become due. At June 30, 1971, the pension fund totalled $29,743, consisting of contributions for the period since the inception of the plan on February 1, 1970 through June 30, 1971, and comprised the following:

Cash	$ 943
Investment, at cost, which approximates market value	22,000
Due from general fund for accrued pension expense for the fiscal year 1971	6,800
	$29,743

In addition to the above, $87,310 in funds of a predecessor pension plan, which will be used to pay a portion of pension benefits of the present plan, is maintained in a separate trust.

Current service costs and prior service costs are presently based upon an actuarial valuation as of January 1, 1969 (the original and only valuation completed to date). The pension plan's actuary has estimated that the vested benefits at June 30, 1971 exceed the value of assets of the pension fund and of the trust referred to in the preceding paragraph by approximately $13,000.

The total pension expense for the year, included in retirement and employee benefits, is $27,950, which consisted of contributions to the plan of $21,773 and direct payment of $6,177 to retired employees who are not covered by any pension plan.

Whitney Museum of American Art

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Mr. and Mrs. Roger L. Yaseen

Mr. Charles Zadok
Mrs. Guri Lie Zeckendorf
Mr. Richard S. Zeisler
Mr. Robert C. Ziebarth
Mr. and Mrs. William Zierler
Mr. Jerome Zipkin
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